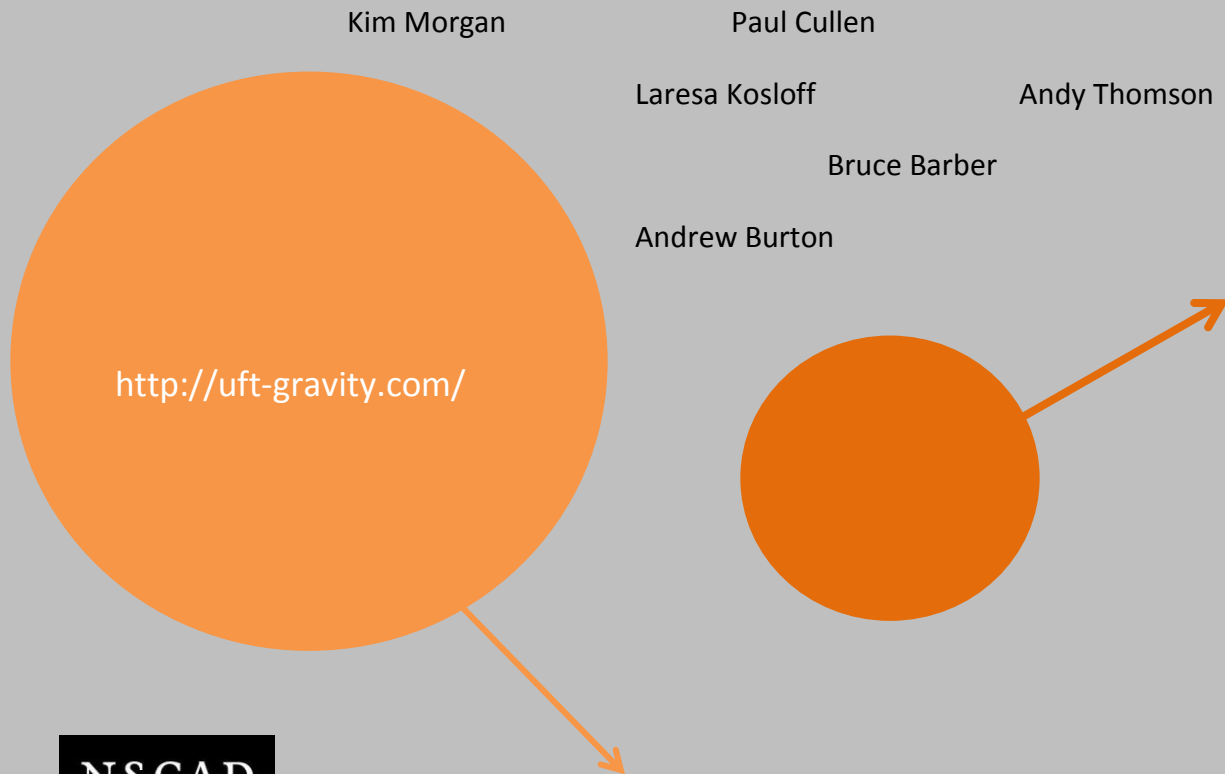


Weak Force

A New Work from the International Collaborative Project UFT



Anna Leonowens Gallery 1891 Granville St, Halifax, NS, CANADA November 15

- 26, 2011 Opening Reception: November 14, 5:30- 7:00pm

Unified Field Theory is a international collaborative research project, which intends to examine how artists' sense of (cultural and personal) identity and ownership of their ideas and artwork can be extended and enriched through a collaborative process of art production and presentation. The project is designed to facilitate a practical and theoretical inquiry into the nature and organizing principles of the processes of creative production and display. It is the primary aim of this research project to initiate an opportunity for artist researchers from across the world to work together to generate and test new approaches to the art making process. It is intended that this project should build new links between institutions and countries (NZ, UK, Korea, Canada and Australia) and contribute significantly to the development of collective research and pedagogic practice at AUT University and elsewhere.

UFT ARTISTS

ANDY THOMSON currently lives and works in Auckland, New Zealand. His art practice has been sustained by an interest in the nature and perception of the real, in both phenomenological and philosophical senses of the word. Educated as a painter, he has worked to extend his engagement with the pictorial space of painting to encompass his ongoing interest in a deconstruction of this medium. He now works predominantly as a collaborative artist, working with others and with construction and video to explore the perceptual experience of reality in light and of form, both architectural and otherwise. He is interested in how artists' sense of (cultural and personal) identity and ownership of their ideas and artwork can be extended and enriched through a collaborative process of art production and its presentation within the social. He is an Associate Professor in Visual Arts at AUT University, Auckland, New Zealand.

PAUL CULLEN is a senior lecturer in Visual Arts at the Auckland University of Technology. He studied at both the University of Auckland and the University of Canterbury, achieving honours in sculpture. He has a Diploma of Fine Arts, Canterbury, First Class; Master of Fine Arts, Auckland; and a Doctorate of Fine Arts, Auckland University. His recent international projects include The Halifax Project (2009), Port Loggia Gallery, NSCAD University, Nova Scotia Canada. New Zealand projects include Garden (2009-2010) at Museum of New Zealand Te Papa Tongarewa; Wellington, Table (2009-2010) at the Waikato Museum Te Whare Taonga o Waikato, Revolutions per Minute (2010) at the Jane Sanders Gallery Auckland and Motel (2010-2011) at Te Tuhi Gallery Auckland. Cullen exhibited Weather Stations at Headland SCULPTURE ON THE GULF 2009. www.paulcullen.info

LARESA KOSLOFF makes performative videos, Super 8 films, hand drawn animations, sculpture, installations and live performance works. Her practice examines various representational strategies, each one linked by an interest in the body and its agency within the everyday. Laresa uses humour and the absurd to manipulate and expose mythologies of autonomy. Central to her choreographed video works is an interest in the subtle and ongoing influence of aspects of modernism, imbedded in our relationship to formal, cultural and historical narratives. Laresa completed her PhD at RMIT University in 2010, undertaking a comparative study of early cinematic slapstick and performative video art. Recent exhibitions include the ACCA Pop-Up Project, 54th Venice Biennale (2011); *Last Ride in a Hot Air Balloon*, The 4th Auckland Triennial (2010); *In Which the Wind is also a Protagonist*, La générale, Sèvres, France (2010); *Still Vast Reserves*, Magazzino D'Arte Moderna, Rome (2009); and *Sensible World*, Artspace gallery (2009). She lectures in the Master of Fine Art Program at RMIT University in Melbourne. www.laresakosloff.com

ANDREW BURTON'S most recent work explores bricks. Working in Britain, India and the Netherlands, he formed thousands of tiny bricks from clay and constructed these into various sculptures. Each sculpture would be painted or glazed, but then broken up and its constituent parts used to form the next. In this way the sculptures are continually recycled. Burton works with a variety of media, including clay, bronze and stone as well as more ephemeral materials such as bamboo or chili peppers. He received BA Hons 1st Class, Newcastle University and MA, Sculpture, Newcastle University and has exhibited internationally, in Europe, India and Korea and his work and has undertaken major public commissions in Britain and Asia. In 1990 he was First Prizewinner in the MacGrigor Donald Sculpture Prize In 2010 his work was represented in the Biennial Internationale - Creation Contemporaine et Ceramique, Magnelli Museum, Vallauris, France. www.andrewburton.org.uk

KIM MORGAN is a sculptor/installation artist working in multi media. Born in Saskatchewan, she received a B.A. from McGill University, a BFA from the School of Visual Arts in NYC, and an MFA, from the University of Regina. Currently Morgan is professor of Sculpture/Installation at NSCAD University. Morgan's research involves the creation of public art installations combining art, science, and new technology, in collaboration with engineers and scientists. Within this framework, the work explores the impact of technology on people's perceptions of time and space, and the shifting boundaries between the private and the public. Before moving to Halifax in 2008, she was the artist-in-residence for TRILabs Regina, an ICT research facility. Public Projects completed during the residency include: Data Space, Virtual Groceries, and Time Transit. Her work has been shown in Canada and the U.S. and has been supported through funding from the Center for Sustainable Communities/Communities of Tomorrow the Saskatchewan Arts Board, the Canada Council for the Arts, and The City of Regina. www.kimmorgan.ca

BRUCE BARBER is an interdisciplinary artist, writer, curator and Professor in Media Art, Historical and Critical Studies at NSCAD University and honorary professor at the Sydney College of Art, University of Sydney, Australia. He received MFA degrees from the University of Auckland and NSCAD and has a PhD in Media and Communications from the European Graduate School, Switzerland. Barber's interdisciplinary studio work has been represented in major international biennales, with solo and group exhibitions on four continents. His interdisciplinary and media work is documented in *Reading Rooms* (Halifax, 1990) and *Bruce Barber: Work 1970-2008* (Sydney and Auckland, 2008). Barber is the author of *Trans/actions: Art, Film and Death* (2005) and *Performance [Performance] & Performers* (2007); editor of *Essays on [Performance] and Cultural Politicization* (1983) and *Conceptual Art: the NSCAD Connection 1967-1973* (1992); co-editor, with Serge Guilbaut and John O'Brian, of *Voices of Fire: Art Rage, Power, and the State* (1996). His critical essays and reviews since 1972 have appeared in numerous book anthologies, journals and magazines. Barber's artwork is included in various private and public collections in New Zealand, Canada, Australia, Poland and the United States. www.brucebarber.ca



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